

CATALOGUE
OF
JAPANESE COLOUR PRINTS,
KAKEMONO AND DRAWINGS,

AND OTHER

Japanese Works of Art:

IVORY CARVINGS, TSUBA, LACQUER, BRONZES, &c.;

AND

ANTIQUÉ CHINESE BRONZES,

From Various Collections.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARR, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts.

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On FRIDAY, the 1st of AUGUST, 1919,

AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR. CATALOGUES MAY BE HAD.

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- II. No person to advance less than 1s.; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. Every lot will be sold with all faults and errors of description, and will on no account be returnable.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
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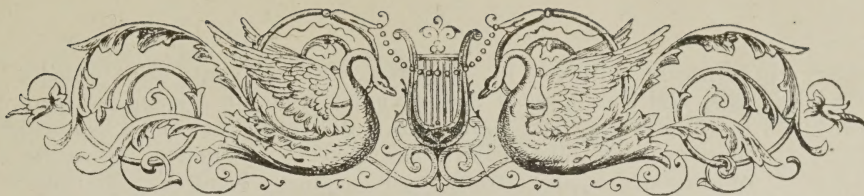
SOTHEY, WILKINSON & HODGE,

34 & 35, New Bond Street, London, W. (1)

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AND MUST BE CONFIRMED BY LETTER OR TELEGRAM.



CATALOGUE
OF
JAPANESE COLOUR PRINTS
AND
WORKS OF ART.

LOT

- Boyd
1 Masanobu: Yoshitsune Serenading Joruri Hime. View of the women's apartments in the YASHIKI of Kiichi Hogen, open to the garden, and Joruri seated playing the KOTO with some of her ladies playing other musical instruments; in the right hand lower corner Yoshitsune standing behind the garden fence by the gate, playing the flute, and a female servant crossing the garden stopping to listen; black and white, coloured by hand; *unsigned*; large size, oblong, 11 $\frac{3}{8}$ in. by 16 $\frac{3}{8}$ in.
- "
2 Masanobu: Theatrical Duo: SEGAWA KIKUNOJŌ in male character and ICHIKAWA MONNOSUKE as a woman, the former holding a fan bearing his MON and the latter a bundle, walking side by side in front of a theatre by the TORII of the IKUDAMA temple at Ōsaka; HOSO-YE; URUSHI-YE; *signed* OKUMURA MASANOBU, but the signature partly cut off
- Hellmoe.
3 Kiyonobu: KOGA RYŌ, HENMI MURA, SHIAM BASHI, KUSURI MIZU DŌCHŪ E TSUKUSHI, "A Series of Views of the Road to the Healing Waters at Shiam bridge, Village of Henmi on the Estate of Koga." Nine Views on one sheet, printed in pink and green; large size, oblong; *unsigned*; 11 $\frac{1}{8}$ in. by 17 $\frac{1}{8}$ in.
- Amunaka
4 Harunobu: A Young Lady dressed in a KIMONO embroidered with willow branches under snow, and carrying an open folding fan up at the side of her head, with head bent down, passing along to the left followed by a female servant carrying a bundle, and behind them the corner of a house with barred front; pearl grey wash background; large size, almost square, without text or signature

570

11 10

2 2.

12 15

- 5 **Harunobu: Chidori no Tamagawa.** A Youth in a fisher's skirt and with a scarf tied over his head, on a small platform built up in the river, letting down a YOTSUDE, or fishing net held by the corners, into the stream, a flare of pine knots at the corner of the platform, and CHIDORI flying against a black sky; overhead a poem by NŌIN HŌSHI; *large size, almost square; one of a set of TAMAGAWA, without titles; signed HARUNOBU*
- 6 **Harunobu: Hagi no Tamagawa.** Two Women standing side by side, one wearing a bamboo travelling hat, the other on the near side, holding one in front of her, and pointing with her pipe to the bush clover growing across the stream under the light of a full moon; overhead a poem by TOSHIYORI; *large size, almost square; one of the same set as the foregoing; signed SUZUKI HARUNOBU*
- 7 **Harunobu: Sakura, "Cherry."** A Young Woman seated in front of a wind screen under a blossoming cherry tree holding a writing brush and paper and turning to the right to speak to a woman standing on a box, about to attach a poem on to a branch of the tree above her; *large size, almost square, with a poem in the cloud above; signed HARUNOBU*
- 8 **Harunobu: Picking Persimmon.** A Youth in a pearl grey robe with wood grain design, standing in front of a red garden fence holding up on his hands behind his back a young girl who is reaching up for the fruit overhanging the fence; *large size, almost square, without text; signed SUZUKI HARUNOBU*
- 9 **Harunobu: Kiyomizu Komachi.** A Lady wearing a hood just stepped out of a NORIMONO, looking at a stream of water running out of a pipe on a stone wall into a pool below, her maid standing beside her, holding an umbrella over her and arranging the folds of the hooded cloak; overhead a cherry branch in blossom; *large size, almost square, without text or title or emblems; signed HARUNOBU*
- * * A late issue.
- 10 **Harunobu: O Sen of Kagi-ya,** seated on the corner of a low bench at the tea-house near the TORII of Kasamori temple, talking to a male fan seller who is standing, holding a pipe, and pointing to his show of fans of the theatre with portraits of actors by Shunshō and Bunchō; O Sen holds one with the MON of the Segawa School on it; *large size, almost square, without title or text; signed HARUNOBU*
- 11 **Koryūsai: A Girl** dreaming of an erotic encounter with her lover in the presence of her maid as she sits beside her writing table, her arm resting on an open book and a love letter lying beside it; *medium size, almost square, without text or title; signed KORYŪSAI*

Allan

Allen

Louis

Byrd

Allen

Rhodes

Allan

- 12 **Bunchō: A Tea-house Waitress** standing by the house, MINATO-YA holding and looking at an open song book in her left hand, and another doubled backwards in her right hand by her side; HOSO-YE; *signed* IPPITSUSAI BUNCHŌ; *sealed* MORI
- 13 **Bunchō: A Tea-house Waitress of Tsuta-ya** standing between a lantern and the house sign above the heating apparatus; *blue wash background*; HOSO-YE; *unsigned*
- 14 **Kiyonaga: Going to the Bath.** Two Women under one umbrella in a driving rain on the way to the bath-house, one carrying a bath robe, pausing to look round at a female acquaintance who is returning from the bath, carrying a robe, and under an umbrella; the rain rendered by gaufrage; *full size, upright*; *one of a set* FŪZOKU AZUMA NO NISHIKI, "Brocades of the Customs of the Eastern Capital"; *signed* KIYONAGA
- 15 **Kiyonaga: A Tea-house Scene.** On the balcony of a house at Shinagawa overlooking the Bay of Yedo, a man in a black summer KAORI stands on the right, playing KEN with a woman seated on the left and another woman on the right hand sheet, and in the centre, a woman in an orange OBI and slatey-blue skirt figured with sailing boats, stands with one hand on the balcony rail looking on; *full size, upright*; *the left hand sheet of one of the series of diptychs* MINAMI JŪ-NI KŌ; *signed* KIYONAGA
- 16 **Kiyonaga: Merrymakers in a Tea-house.** A Group of Two Men in black summer KAORI, seated, one leaning forward with a SAKÉ cup in his hand, on the near side of the two, a woman seated playing the SAMISEN, back view, on their far side a very round faced elderly woman seated, a young woman back view looking out over the water, and the fourth, leaning one hand on the balcony rail, is bending down to talk to one of the party; *full-size, upright*; *the left hand sheet of one of the series of diptychs* MINAMI JŪ-NI KŌ; *signed* KIYONAGA
- 17 **Shunchō: A Wistaria Flower Party,** the left and centre Sheets of a Triptych. A Group of thirteen Women and Girls passing along to the left under a trellis of wistaria towards their picnic ground, followed by a gentleman with a fan, porters carrying a TSUITATE for a wind-screen, a page boy with an umbrella and a youth with a bundle round his shoulders; *full-size, upright*; *signed* SHUNCHŌ
- 18 **Shunman: The Koromo Uchi Tama River.** A Woman seated under a pine-tree fulling linen, another facing her, and two women standing, their clothes being blown by the wind; *full size, upright*; *without signature*
- * * * A late edition without the rain block; publisher's sign of TSUTA-YA.

- 12
- 19 **Utamaro: Bust Portrait of a Young Lady** facing right holding in her two hands a MAKIMONO, the title of which she is reading, and facing her, the half-length of an older woman; *without background; full size, upright; signed UTAMARO*
 * * From the Wakai collection. *Shaw*
- 14
- 20 **Utamaro: Shaving a Baby's Head.** A Woman with bare bosom seated holding a sleeping baby boy leaning back in her arms, and a man facing her shaving the child's head; *grey wash background; full size, upright; signed UTAMARO* *"*
- 5
- 21 **Utamaro: Umegawa and Chūbei, KIHAN, "Returning Boats."** Two three-quarter length figures of celebrated lovers under an umbrella, she wearing a black ZUKIN, and tying her girdle; inset in a circle a small view of returning boats; *full size, upright; one of a set AU-MI HAKKEI, "Eight Views of Meetings"; signed UTAMARO* *Allan*
- 5
- 22 **Sharaku: An Actor of the Ichikawa School** in male character, standing holding in his outstretched hands a banner of the Prince of Soma; HOSO-YE; *signed SHARAKU* *Byrd*
- 50
- 23 **Sharaku: Ichikawa Monnosuke II** in male character, half-length portrait facing to the right with his hand in front of his chest; *on a silver ground; full size, upright; signed TŌSHIUSAI SHARAKU* *Alison*
- 52
- 24 **Sharaku: Ichikawa Yawozō** in male character, half-length portrait facing to the right with his hands folded over one another half up his sleeves; *on a silver ground; full size, upright; signed TŌSHIUSAI SHARAKU* *"*
- 8
- 25 **Yeishi: Ebb-tide at Takanawa.** Triptych. A boat drawn up on the sandy shore with a party of holiday folk; on the left hand sheet a man in loose attire is stooping gathering clams, a woman holds a basket full, and two others with bare feet stand by; in the centre two women, one in the boat and another sitting on the side offering a cup of SAKÉ to a third standing, and a boy with flat fish beyond the boat; on the right a young lady in a white figured black KIMONO stands in the boat, and a servant is handing a tub of clams to another woman who is attending to the cooking; in the background, on the walled river bank, the booths in the grounds of Sengaku Temple; *full size, upright; signed YEISHI* *Yeishes*
- 9 10
- 26 **Yeiri: Cheng She Wang Ti under a Pine Tree.** Triptych. An Ukiyoe Analogue. A court lady standing under an umbrella beneath a pine tree reading a poem which has been submitted to her by a man on the left sheet, standing by a lady holding a writing box, and two of the lady's attendants on the right hand sheet; *full size, upright; signed REKISENTEI YEIRI* *Imo*
- 4
- 27 **Hiroshige: Susaki Hatsu Hinode, "First Sunrise at Susaki."** Snow Scene on a broken piece of land almost an island, deemed the best point of view to see the rising sun at the New Year; *Rak*

LOT 27—*continued.*

full size, oblong; one of the first set of TÔTO MEISHI; signed
 ICHIYŪSAI HIROSHIGE

* * A late issue.

- 28 **Koryūsai:** TAKIKAWA OF ÔGI-YA, standing facing to the left with her arm round the neck of one of her KAMURO and another in the rear; *signed KORYŪSAI* 4 5
- 29 **Kiyonaga:** A set of five: Boys forming an orchestra, seated with drums and flute and one as the leader of the chorus; *half block size; signed KIYONAGA; and one other, a Boy with a TSUZUMI; unsigned* (6) 2 1/2
- 30 **Utamaro:** A Boy as Bunya no Yasuhide with a book on his head in lieu of a noble's cap, a lady standing behind him, and a female servant kneeling; *full size, upright; one of a set TÔSEI KODOMO ROK' KASEN, "Children as the Six Poets"; signed UTAMARO* 3 5
- 31 **Utamaro:** OBI TOKI NO ZU. Untying the OBI of a girl after her first visit to a temple in her seventh year, assisted by a lady and a maid; *full size, upright; one of a set SHICHI GO SAN, KO TAKARA AWASE, "Three, Five, Seven, Precious Children Compared"; signed UTAMARO* 4 5
- 32 **Utamaro:** HANAMURASAKI OF TAMA-YA, seated by a brazier reading a book and another woman carrying away a pile of books; *full size, upright; one of a set SEIRÔ SETTSU GEKKA, "Snow, Moon and Flower of the Tea Houses"; signed UTAMARO* 3 5
- 33 **Utamaro:** A Woman seated with her left hand on a box at her back supporting herself, her right hand holding a SAKÉ cup; inset in a circle a view of the temple at Enokashira; *full size, upright; one of a set JŪ-GO DÔJI KIRYÔ SOROI, "Fifteen Talented Boys," really a set of beautiful women; signed UTAMARO* 3 1/2
- 34 **Utamaro:** A large Figure of a Woman seated on her heels on a mattress leaning on her left hand, holding a long pipe in her right hand, and looking at a letter unrolled on her knee; *on a yellow ground; full size, upright; one of a set NISHIKI-ORI, UTAMARO KATA, SHIN MOYÔ, "new style Utamaro pattern brocade weaving," the title on a partly unrolled makimono with explanation at the top left corner; framed* 4 1/2
- * * Face outlines in flesh tint. Very rare.
- 35 **Yeishi:** Five sheets of a Heptptych. A great pleasure boat on the Sumida river off Mukōjima with the TORII of the memorial temple to Umewaka showing on the bank. A group of seventeen ladies and attendants in one boat, some playing musical instruments, others seated before trays of cakes, etc., and two in the prow of another boat on the left alongside; *full size, upright; signed YEISHI* (5) 9

- 36 **Yeishi**: A Group of Three Women facing to the right in front of a reed screen, one standing, one on her knees beating a TSUZUMI, and one on the far side playing KEN; *full size, upright; signed YEISHI*
- 37 **Yeishi**: An Actor seated receiving a guest, a lady seated on the near side and another seated behind him; *full size, upright; one sheet of a triptych; signed YEISHI*
- 38 **Yeishi**: A Group of two women at Uyeno standing in front of Sammai-bachi and a gentleman turning to speak to one of them; *one sheet of a triptych, medium size, upright; signed YEISHI*
- 39 **Yeishō**: Silver Print. Half-length of a woman in her bath robe wiping her ear, the title illegible; *on a silver ground; full-size, upright; signed YEISHŌ*
* * In poor state.
- 40 **Hokusai**: KOISHIKAWA YUKI NO ASHITA, "The Day after a Snow-fall at Koishikawa." A woman in a tea-house pointing out Fuji to visitors; *No. 5 of the FUJI set; framed*
- 41 **Hokusai**: SAN-KA HAKU-U, "A Shower below the Summit" with lightning at the base of the mountain, and day-break illuminating the snow-clad peak; *No. 9 of the FUJI set*
- 42 **Hokusai**: SHINSHŪ, SUWA-KO, "Suwa Lake, Shinano," with the shades of evening falling; in the foreground a thatched cottage under two pine trees; *No. 13 of the FUJI set; framed*
- 43 **Hokusai**: KŌSHŪ, MISAKA SUIMEN: Fuji seen "on the Surface of the Water at Misaka, Kai," in early spring; *No. 17 of the FUJI set*
- 44 **Hokusai**: SŌSHŪ, SHICHI-RI-GA-HAMA, "The Seven RI Beach, Sagami," a landscape in blue and green with a white mountain flecked on the slopes, and curious white curling clouds; *No. 27 of the FUJI views*
- 45 **Hokusai**: YEDO NIHON BASHI, View from the Nihon Bridge looking up a canal lined by warehouses, with Fuji peeping above the buildings on the left; *No. 41 of the FUJI views*
- 46 **Hokusai**: TŌTO, ASAKUSA HONGWAN-JI, Fuji from the Buddhist temple of the Monto Sect, Hongwan-ji at Asakusa, Yedo, with tilers repairing the roof; *No. 44 of the FUJI set; framed*
- 47 **Hiroshige**: KAMBARA, only state, No. 16; and SHŌNO, first state, No. 46 of the first TŌKAIDŌ set (2)
- 48 **Hiroshige**: KAKEGAWA, only state, late colouring, No. 27 of the first TŌKAIDŌ set; and ISHIYAKUSHI, No. 45 of the MARUSEI TŌKAIDŌ set, a fine Snow Scene (2)

J
Meynell

Hobman

Tugashiro

J
Meynell

H

Chamada

Hagihara

Chamada

Herman

Hobman

Goodchild

Coker

Wells

- 49 **Hiroshige**: KUWANA, No. 43 of the MARUSEI TŌKAIDŌ set.—
TAMAGAWA AKI NO TSUKI AYU TORI, "Catching fish by the
Autumn Moon, in the Tama-river," one of the SETSU GEKKA
set.—NIHON BASHI NO HAKU-U, "A Shower, Nihon Bridge," one
of the TŌTŌ MEISHO series, first issue.—YOSHIWARA NAKA NO
CHŌ YO-ZAKURA, "Cherries by night, Middle Street, Yoshiwara,"
one of the TŌTŌ MEISHO series, first issue (4)
- 50 **Hiroshige**: THE SHINOBAZU POND, Uyeno; ISHIYAMA DERA; and
SHISAKU, a fine Snow Scene (3)
- 51 **Hiroshige**: AKASAKA KIRIBATA and MASAKI, from the Hundred
Views of Yedo series; and NIHON BASHI, from a TŌTŌ MEISHO
panel set (3)
- 52 **Various**: NAKAMURA TOMIJŪRŌ III as a woman holding a banner
of the Usami; HOSO-YE; signed SHUNSHŌ.—Awabi Shell
Divers; signed KUNISADA.—An Awabi Shell Diver; signed
KUNIYOSHI.—Go Hyaku Rakan-ji; signed KUNITORA
- 53 **Hokusai**: TWO SURIMONO: Two Court Ladies standing; signed
HOKUSAI ARATAME I-TZU (2)
- 54 **Sharaku**: OSAGAWA TSUNEYO as Tonanse in the Chūshingura, bust
portrait looking to the left, on a silver ground; full size, upright;
signed TOSHŪSAI SHARAKU; framed
- 55 **Utamaro**: JOSHOKU KAIKO TEWAZA GUSA, "Women's Work in
the Cultivation of Silkworms." An Album containing the com-
plete set of twelve full size upright prints in lilac, yellow, green,
and blue, each sheet numbered and signed UTAMARO; published
by TSURU-YA KIYEIMON, about 1790
- 56 **Utamaro**: A SAMISEN PLAYER holding her instrument in her right
hand, resting on her thigh, as she sits on her heels turning over
the pages of a music book; full-size, upright, without background
save a lantern behind the title YEDO NO HANA MUSUME JŌRURI,
"Flowers of Yedo, Girls of the Lyric Drama"; signed UTAMARO;
framed
- 57 **Yeizan**: YEDO SUNAGO KŌGU-YA HAKKEI, "Yedo Guide Book.
Eight Views of Incense Shops." Two of the series, figures of
women with mirrors; full-size, upright; signed YEIZAN; framed (2)
- 58 **Yeizan**: TŌTŌ AZUMA BASHI GYŌRETSU. A Procession of Ladies
crossing the Azuma Bridge over the Sumida river at Yedo; four
sheets of a pentaptych; framed
- 59 **Yeizan**: KASUMI HANA GYŌRETSU, "A Procession of Flowers in
the Spring Haze." Pentaptych. A noble lady in her NORIMONO
being carried along the sea-shore near Enoshima, attended by
seventeen ladies; full-size, upright; signed KIKUGAWA YEIZAN;
framed

- 2 2
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- 60 Kunisada: Two men fighting on a bridge; *oblong, framed in a shaped ebonized frame inlaid with mother-of-pearl flowers, animals and figures, Chinese work*
- 61 Chinese Drawings on rice paper: a set of four, Costumes of Officials, *in colours; framed* (4)
- 62 Chinese Drawings: another four, various; *framed* (4)

HIROSHIGE: TŌKAIDŌ SET.

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2
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15 5
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3
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3 16
1 4
- 63 Nihon Bashi: First state, with cloud in the sky, No. 1
- 64 Kanagawa: Second state, No. 4
- 65 Totsuka: First state, No. 6
- 66 Hodogaya: Only state, No. 5; and Fujisawa: Only state, No. 7 (2)
- 67 Hiratsuka: Only state, No. 8; and Ōiso: First state, No. 9 (2)
- 68 Okitsu: Only state, No. 18; and Ejiri: Only state, No. 19 (2)
- 69 Mariko: Second state, No. 21; and Fujieda: Only state, No. 23 (2)
- 70 Shimada: Only state, No. 24; and Shirasuka: Only state, No. 33 (2)
- 71 Futagawa: Only state, No. 34; and Miya: Only state, No. 42 (2)
- 72 Shōno: First state, No. 46; and Kusatsu: Only state, No. 53 (2)
- 73 Tōkaidō: A set of fifty-four out of the fifty-five views of the first TŌKAIDŌ set published by HOYEIDŌ, some in the first state, *Ejiri missing; all with margins cut, and unmounted* (54)
- 74 Tōkaidō: A set of fifty-four out of the fifty-five views published by MARUSEI, *numbered, except No. 7, Fujisawa; Hamamatsu, No. 30, missing; all with margins cut, and unmounted* (54)
- 75 Fuji San-jū-Rok'kei: Eight of the Thirty-six Views of Fuji, upright, and six other upright views; *all unmounted* (14)
- 76 Tōkaidō: Thirty-three of the set of fifty-five of the upright edition published by TSUTA-YA, 1855; *margins cut, and unmounted*
- 77 Tōkaidō: A complete set of fifty-five of the upright edition published by TSUTA-YA, 1855; *in album form*
- 78 Tōtō San-jū-Rok'kei: A complete set of thirty-six Views of Yedo, upright edition, dated 1861-2, by the Second Hiroshige; *in album form*
- 79 Shunsen: Women fulling linen on the bank of the Tama River, and Women picking young herbs on the bank of a stream, *both YOKO-YE, signed KASHŌSAI SHUNSEN; and a Hiroshige Snow Scene* (3)

Leach

Hobman

"

Gellatly

Hobman

Tugashiro

Hobman

Tugashiro

Hobman

Tugashiro

Bluett

Hobman

Dato

Goodchild

Hobman

Bluett

Pickering

"

Dato

Hobman

- 80 **Hiroshige**: CHŪKŌ ADA-UCHI ZUE, "Fidelity in Revenge." A set of fourteen upright prints; *signed* ICHIRYUSAI HIROSHIGE; *in book form*
 * * A very rare set, only one sheet in the Happer collection.
- 81 **Hiroshige**: SOGA MONOGATARI ZUE, "Stories of the Soga." Twelve out of the set of thirty-six, *upright, signed* HIROSHIGE; and a sheet with view by Hiroshige and figures by Kunisada (13)
- 82 **Hiroshige**: MEISHO YEDO HYAK'KEI, "One Hundred Views of Yedo." Ninety-one out of the complete set of 118; *upright; each signed* HIROSHIGE
- 83 **Fūko (Matsumoto)**: NIPPON GWAFU, 2 vol. of a Collection of Sketches by various Artists, *Tokyo, 1891; in colours* (2)
- 84 **Utagawa School**: An Album containing 121 prints of Theatrical Scenes, many forming triptychs, largely by KUNISADA, with other artists of the Utagawa School
- 85 **Utagawa School**: An Album containing 38, and another containing 35 prints of Theatrical Scenes, some triptychs, mostly by KUNISADA (2)
- 86 **Toriyama School**: YAMA UBA AND KINTOKI, half-length and bust, the child holding a revolving toy; *signed* UTAMARO.—YOSOI AND YOYOTSE OF MATSUBA-YA, half-length and bust; *signed* TSUKIMARO (2)
- 87 **Taito**: Three of the large Bird and Flower set, Pheasant on a tree trunk, a white Cock and Peonies, and small Birds and Iris; *all signed* ZEN HOKUSAI I-ITZU (3)
- 88 **Kunisada**: A WRESTLER, and A GROUP OF WRESTLERS; *both signed* KŌCHŌRŌ KUNISADA; and A WOMAN HEATING A KOTATSU; *signed* TOYOKUNI (3)
- 89 **Kuniyoshi**: KIDOMARU in hiding under a bullock's hide.—SAISHI suckling her great grandmother.—MORIYA ŌMURAJI sees the form of a warrior hiding in a tree; *all signed* ICHİYŪSAI KUNIYOSHI (3)
- 90 **Kuniyoshi**: SEICHŪ GISHI DEN, "Lives of the Loyal Ones"; *four of the set of* Portraits of the 47 Rōnin; and two other prints; *all signed* ICHİYŪSAI KUNIYOSHI (6)
- 91 **Kuniyoshi**: THE SEVEN GODS OF FELICITY, a KAKEMONO-YE; *signed* ICHİYŪSAI KUNIYOSHI; and another, same subject; *signed* KEISAI YEISEN (2)
- 92 **Yeizan**: KOIMURASAKI OF TAMA-YA in a dress representing the storm dragon.—HANAŌGI OF ŌGI-YA on parade; and three other prints of women; *all signed* KIKUGAWA YEIZAN (5)
- 93 **Bunrei**: Three Flower and Bird prints of the BUNREI GWAFU series; *unsigned*.—Three Drawings of Birds and Flowers, on silk; and a Chinese Man, on rice paper (7)

- 94 An Album of drawings by a nineteenth century artist, containing thirty-four scenes with children at play, in colours, on paper; *unsigned*
- 95 An Album, containing twenty-four drawings, sixteen on paper and eight on silk, those on silk having poems on ornamental paper facing them; *both series signed* YŌSEN HŌGEN
- 96 Tōyū. KAKEMONO: Shōriken standing on clouds, his sword at his back, holding a fan; in black and white, tinted, on paper; *signed* SESHŪ MATSUYO UNKOKU GANSHA TŌYŪ; *framed*
- 97 Chang Ma Bing. KAKEMONO: A set of six, on silk, Chinese Ladies variously employed, with landscape backgrounds; *unsigned*; *Sung period* 960-1280 (6)
- 98 Shūkō. KAKEMONO: A Boy on a cow under a willow, reclining on its back, his head towards its tail, looking at a calf behind; in colours, on silk; *unsigned*; *c.* 1460
- 99 Motonobu (Kanō). KAKEMONO: A Woman and Child on an ox being pulled along by a peasant, and another man following behind; black on white, tinted, on paper; *sealed* MOTONOBU
- 100 Tanhan (Kinoshita). KAKEMONO: A Hawk attacking an egret at the edge of a pool; black and white, tinted, on paper; *unsigned*, *but the seal of* TANHAN, *a pupil of* Soga Chokuhan
- 101 Toyohiro. KAKEMONO: A Woman with a SAMISEN, seated in front of a screen with a plectrum in her right hand under her chin; in colours, on silk; *signed* UTAGAWA TOYOHIRO, *with certificates*; in box; *early 19th cent.* (3)
- 102 Hiroshige. KAKEMONO: Fuji from Tago no ura in the early morning; in colours, on silk; *signed* ICHIRYŪSAI, *sealed* HIROSHIGE, *with certificates*; in box (3)
- 103 Kyōsai. ORIGINAL DRAWING: A Demon dancing and a man looking on; black and white; *unsigned*
- 104 Kyōsai. ORIGINAL DRAWING: The TOSHIKOSHI ceremonial of pelting ONI with beans for the purification of a house, and Otafuku peering in through the door; black and white; *unsigned*
- 105 Sadahide: SANSHŪ, OKAZAKI YAHAGI Ō HASHI SHŌKEI, "Scenery of the Great Yahagi Bridge at Okazaki, Mikawa"; triptych; *signed* SADAHIDE
- 106 Shuntei: NITTA NO SHIRO on a boar; and three other prints; *framed* (4)
- 107 Various: SHIMADA, *one of the upright* Tōkaidō *series*, *signed* TOYOKUNI (II).—A WOMAN REPAIRING CLOTHES; *signed* TOYOKUNI (II).—A GEISHA arranging her hair, a SURIMONO; *signed* HOKUSAI; *all framed* (3)

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- 108 **Ku K'ai-Chih**: REPRODUCTION OF A MAKIMONO, by a fourth century artist, now in the British Museum, with a pamphlet, "Admonitions of the Instructress in the Palace. A Painting by Ku K'ai-Chih," by L. Binyon, issued by order of the Trustees of the British Museum; in box (3)
- 109 **Chinese Drawings**: An Album, containing twelve, in colours, on paper, representing various trades

JAPANESE WORKS OF ART.

- 110 A painted velvet Panel, Entrance to a Temple in Japan; $33\frac{1}{2}$ in. by $26\frac{1}{2}$ in.; framed
- 111 An Ivory Carving of a Man carrying a badger and a goose attacking the badger with a sword, a monkey clutching at the goose, and a hare in a bag at his feet; signed TAMANAGA; 9 in. high
- 112 An Ivory Carving of a Man with a big hat and long staff, carrying coral in a net, being pulled by Daikoku's rats; on a carved and pierced wood stand; $8\frac{1}{4}$ in. high
- 113 An Ivory Carving, Gama Sennin with a toad on his shoulder, standing figure; signed SHŪGETSU; $6\frac{3}{4}$ in. high
- 114 An Ivory Carving of Shōhaku carrying a branch of peony blooms and a boy attendant by his side with a basket of the flowers; $5\frac{3}{4}$ in. high
- 115 An Ivory Carving of a Monkey and its young standing on the back of a tortoise, attacked by a snake; 5 in. high
- 116 An Ivory Carving of two Monkeys, one on the other's shoulders, on the long head of Fukurokujiu; $6\frac{1}{2}$ in. high
- 117 An Ivory Carving of Shōki hurling an ONI at two others at his feet and trampling on a fourth; $4\frac{5}{8}$ in. high
- 118 An Ivory Carving of Kintoki and an ONI wrestling over a group of firewood, Kintoki's axe and a KANABŌ; 3 in. high
- 119 An Ivory Carving of Shōki with his sword threatening an ONI in his grasp; $3\frac{3}{4}$ in. high
- 120 An Ivory Carving of a Group of Peasants, signed KŌMIN, $3\frac{1}{4}$ in. high; and a Stick Handle, a skull on a rock with a coiled snake (2)
- 121 An Ivory Carving, a Peasant and two children, $4\frac{1}{4}$ in. high; and a Stick Handle, a snail and snake on a rock (2)
- 122 An Ostrich Egg, decorated in gold lacquer with a group of cranes, bamboo, flowers and grasses, small birds and insects, on carved and pierced wood stand; $9\frac{1}{4}$ in. high

JAPANESE TSUBA.

- 2.
- 123 Eleven, iron, all but two pierced: Armourer's, Swordsmith's, Nenuke, Tembo, Yamakichi, Kiami, Hoan and Gomoku Zogan types; *all unsigned* (11) *Wakura*
- 1 6
- 124 Ten, iron: Three Kaneiye School, *two of which are signed* KANEIYE; four Myōchin School, *one signed* NOBUIYE; one wood grain, *signed* TAMEYOSHI; and three others of Kamakura, Owari and Nagoya types, *unsigned* (10) "
- 1 18
- 125 Ten, iron: Four Aizu, two Namban, one Daigoro, one Heianjo, one Gokinai, *all unsigned*; and one *signed* SEIRYŪKEN YEIJIU (10) "
- 1 16
- 126 Eleven, iron: Four Higo, one Saotome, one Satsuma, and five Umetada; *one signed* (11) "
- 2 12
- 127 Ten, iron: One Suruga of Nagoya, one Nagoya Kenjo, one Settsu, three Shōami, *all unsigned*; three *signed* KINAI OF ECHIZEN; and one HIROKUNI (of Sendai, Ōshū) (10) "
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- 128 Ten, iron: Three Hizen and seven Akasaka, one of the latter *signed* TSUNEMASA, the others *unsigned* (10) "
- 2 12
- 129 Eleven, iron: one Ito, *unsigned*; seven Bushū, one *signed* MASA-YAKI and one MASANAGA; and three Yedo, one *signed* YOSHITSUGU and one NAGAHISA (11) "
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- 130 Ten, iron: Six Chōshū, of which two are SHIPPŌ SUKASHI, and one *signed* OKA TOMOKATA; and four BŪSHU ITO-SUKASHI, one *signed* MUNETSUGU, and one MASAHISA (10) "
- 131 Three iron Tsuba, Miōchin School: One square, with sunk surface decorated with a slight landscape; one MOKKO, with upturned rims slightly inlaid with chidori and tortoises; and one oval, the under side sunk and damascened in diaper design (3) *Wakura*
- 2 8
- 132 A Shin To Katana, the blade engraved ZAITEN; *signed* NAGASONE OKISATO NYŪDŌ KOTETSU; 36½ in. long; in plain wood case *Wakura*

MASKS, &c.

- 18
- 133 Two, wood: A young man, and a demon, both painted (2) "
- 16
- 133A Two, wood: A red lacquer mask of Chichi no Jo, and a white one of Okina with loose lower jaw (2) "
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- 134 Two, wood: One of a man and one of a demon with overhanging eyebrows, both lacquered cream (2) "
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- 135 Three, wood: Two small men's faces, and another fine small mask, *signed* DEME ROKUZAYEMON; all lacquered (3) "
- 1 12
- 136 One, wood: Red lacquered, with gilt eyes and teeth, a man's face; and one, iron (2) "
- 1 2
- 137 A Seto gourd-shaped Bottle, in brown glazed ware "

LACQUER.

- 138 Inrō: Four cases, gold lacquer, a group of cranes on each side in low relief, *signed* TAMAGAWA (?); and ivory NETSUKE, a tortoise, *signed* MITSUHIRO (2)
- 139 Inrō: Four cases, gold lacquer, Yoritomo watching the testing of the flights of cranes at Akanuma ga hara, on both sides, *signed* KAKŌSAI; and ivory NETSUKE, SHISHI MAI Dancers, *signed* MASATAMI (2)
- 140 Inrō: Five cases, gold lacquer, view of Fuji from Mio no Matsu, with two cranes flying, in low relief, *signed* KAJIKAWA; and ivory NETSUKE, Hotei seated with a football (2)
- 141 Inrō: Four cases, gold lacquer, Tōba in exile riding round the rocky coast of Hainan on one side, and a house on the coast on the other; *signed* JŌSENSAI SHŪZAN
- 142 Inrō: Five cases, gold lacquer, the long stems of TOKUSA (*Equisetum hyemale*) growing on mounds on each side in slight relief, *signed* KAJIKAWA; and ivory NETSUKE, a monkey showman (2)
- 143 Inrō: Three cases, black HIRAMAKIYE, view of Matsushima from SHIWOGAMA in gold on both sides, *signed* HIROSEI YELJI; and wood NETSUKE, Tobosaku with a scroll on a peach, *signed* GYOKU-ZAN; and ivory OJIME, masks (3)
- 144 Inrō: Four cases, black TAKAMAKIYE, Sennin, landscape and waterfall on both sides; and another, three cases, gold lacquer, Hotei with his bag and fan under a pine tree, *signed* JUŌSAI (2)
- 145 A pair of gold lacquer Boxes and Stands, hexafoil, each fitted with seven cylindrical boxes, and with hexafoil trays, decorated with landscapes in gilt low relief on the lids, the sides with fern sprays and the stands with chrysanthemums; $5\frac{1}{4}$ in. high, boxes $5\frac{1}{2}$ in. diam. (20)
- 146 A gold lacquer Box and Stand, hexagonal, fitted with a tray, three lozenge-shaped boxes and a withdrawing partition, decorated with landscapes in gilt low relief on the lid, cherry blossoms on the sides, and maple leaves on the stand; $5\frac{1}{4}$ in. high (7)
- 147 A Box formed as intersected squares, one in polished wood, and one lacquered with gilt mouldings at the angles, decorated with landscape, diaper patterns and flowers, $4\frac{1}{2}$ in. high; and a rounded oblong Box, gold lacquer, fitted with a tray and three boxes, landscape on lid and wood grain at the sides, $1\frac{1}{2}$ in. high (6)
- 148 A Kōgo, three tiers, shaped as a temple bell, gold lacquer, with bands of silver lacquer, 3 in. high; a Jū-bako, cylindrical, three tiers, black HIRAMAKIYE, decorated with KIKU flowers, 3 in. high; and a Natsume, very minute NASHIJI and ornamental lozenges on the sides, chrysanthemoid lid, metal lining, $3\frac{5}{8}$ in. high (3)

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- 149 A Suzuri Bako, oblong rectangular, black HIRAMAKIYE, decorated with a landscape, inside NASHIJI, fitted with an inkstone, but no MIZUIRE, 12 in. by 5 $\frac{1}{4}$ in.; and a Box, shaped oblong, fitted with five other boxes, black with gilt ornament (8)
- 150 A pair of oblong Trays, rims NASHIJI, centres black HIRAMAKIYE, decorated with figures by the sea shore on one, and children flying a kite on the other, 24 $\frac{1}{4}$ in. by 9 $\frac{1}{4}$ in.; and a Box, oblong, black, decorated with gilt chrysanthemums, 4 $\frac{1}{2}$ in. high (3)
- 151 Seven Cups and Saucers, black HIRAMAKIYE, with gilt Chinese landscapes; and two Cups and Saucers, larger (18)
- 152 Six Cake Dishes, flower shaped, the lobes NASHIJI with diaper pattern, the centres black with flowers on landscapes, 11 $\frac{1}{4}$ in. to 14 $\frac{1}{4}$ in. diam. (6)
- 153 A pair of Boxes, circular, each fitted with five small circular boxes, black TAKAMAKIYE, landscapes on lids, outer boxes faulty, 5 in. diam.; and five other small Boxes (17)
- 154 Two circular Boxes, two oblong, one oval, all black lacquer; one red Cigar Case; two Boxes and a small Tray, gold lacquer; and one Tray and Cover (11)
- 155 Two Cups and Saucers; a Bowl and Stand; sixteen Boxes; a Box, fitted with a tray and four smaller ones; and nine miscellaneous Pieces; *all faults* (37)
- 156 Suzuri-bako, TAKAMAKIYE with chrysanthemums growing out of rocks in a garden, on a ground of NASHIJI and HIRAME on the lid, inside the lid, a cherry-tree overhanging a stream with small pines on its near bank and KINJI flowers, the bottom of inside similar; fitted; silver MIZUIRE, shaped as two cherry-flowers direct and reversed; in box (6)
- * * * This was brought from Japan by a French marine, named Chalome, in Commodore Perry's Expedition, in 1854.
- 157 Suzuri-bako, of the Ashikaga period, RADEN ground, with Kaminari San in clouds beating his drums, in NASHIJI and dull gold low relief on the lid; inside lid a peasant crossing a stream with small pines which sways a willow on the bank of a stream above the moored boats below, on a black ground; black inside; three fittings, the MIZUIRE bronze, shaped as a thatched cottage; in box; *see note at back of inkstone*; 16th cent. (6)
- 158 A Shishuban, "Four Games," a lacquer board marked in squares, each with a hole, and fitted with two drawers, in which are the various things employed in the game KODŌ KISOI UMA, "The Inense Ceremony in the game of the Horse Race," consisting of two horses and riders, a stand with ten flowering trees, a stand with ten arrows, and a maple tree, ten gold and ten silver tassels, and two road boards for the race course; in box; GENROKU period, c. 1690 (51)

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- 159 A lacquer Panel, white and purple iris in a pool on a black ground, by MURAKAMI KICHIBEI; 3 ft. 1 in. high by 2 ft. 6 in. wide; framed
- 160 A gilt lacquer Table, with floral pattern and metal mounts, box-shaped under-frame with shaped apertures; top, 18½ in. by 51 in.
* * From the collection of Tenshoin, wife of Iesada, the thirteenth Tokugawa Shōgun, and daughter of the Prince of Satsuma.
- 161 Suzuri-bako, TAKAMAKIYE, NASHIJI ground with a swirling stream and splintered trunk of a blossoming plum tree in low relief on the lid; chrysanthemums inside, fitted with a tray, stick of ink, inkstone and mizu-ire (6)
- 162 Suzuri-bako, polished wood encrusted with bone and other coloured ornaments, climbing plants and the character, KEMURI, "smoke," on the lid; red lacquer fitting with two compartments and mizu-ire (3)
- 163 An oblong Box, HIRAMAKIYE, NASHIJI with hawk on a stand and two small birds fluttering overhead in silver on the lid; inside NASHIJI
- 164 A small Koto, natural wood, lacquered sides with bamboo and pine branches in gold, and fern scrolls at the ends; 22 in. long
- 165 An oblong Te-bako, lacquered wood showing the grain with a basket of flowers and foliage, and birds flying on the lid, and various vases of flowers on the sides in KINJI and brown lac, fitted with seventeen brushes with lacquered handles; sealed HARUI (18)
- 166 A Bentō-bako, four tiers and stand, black HIRAMAKIYE, with almost invisible design of bamboo; and a Stand with porcelain Cup and lacquer Cover, fern scroll design (4)
- 167 A carved wood Tray, circular, with a view of the red lacquer bridge, and the bridge for ordinary use at Nikkō; inscribed NIKKŌ-SAN SHIN KYŌ SEKISHŌ; 16¼ in. diam.
- 168 An iron Vase and Cover, shaped as a warrior's helmet and mask, on a cross footed stand; 13 in. high; silvered inside (2)
- 169 A pair of bronze Vases with dragon handles, inlaid with fine silver lines and points in foliated scroll design; 13 in. high

JAPANESE BRONZES, &c.

- 170 A pair of Jardinières, bronze, compressed globular, on three feet, the sides with a band of chrysanthemums in low relief, mask and ring handles; 8 in. high, 10¾ in. diam.; on wood stands (4)
- 171 A brass Jardinière, compressed globular, with engraved bands round the body, floral design, with characters for Happiness, Long Life, etc., ring handles; 7 in. high, 9 in. diam.

- 172 A Sentoku bronze Vase, skittle-shaped, with kingfisher diving from a pine tree, water and water plants in low relief and inlaid; $13\frac{1}{2}$ in. high
- 173 A pair of copper bronze Vases, globular, with broad rims, the sides with relief CHIDORI flying in silver, engraved water and water reeds in gold and SHAKUDŌ; signed IKKODŌ MIYANO ATSUYOSHI OF KYŌTO; 6 in. high (2)
- 174 A Sentoku bronze Vase, by the same artist, elongated ovate, with cranes in relief silver, wading in engraved water, with aquatic plants in silver, gold and SHAKUDŌ; signed; $8\frac{3}{4}$ in. high
- 175 A bronze Spill Vase, shaped as a node of bamboo inlaid with silver leaves; signed KURODA OF KYŌTO; 7 in. high
- 176 A bronze Vase, bulbous body, long neck terminating in a flower rim and with stalks and leaves coiling round the neck; $13\frac{1}{2}$ in. high
- 177 A bronze Vase, ovate body, funnel-shaped neck, $9\frac{1}{2}$ in. high; and a hexagonal Vase, with diaper decoration in low relief, $7\frac{1}{2}$ in. high (2)
- 178 A brass Vase, ovate, with iris in relief, $5\frac{1}{2}$ in. high; and another, with chased band on the shoulders, $3\frac{1}{2}$ in. high, $4\frac{1}{8}$ in. diam. (2)
- 179 A bronze Bell, 6 in. high, hung on a brass pillar stand; $14\frac{1}{2}$ in. high; and a Mizuire shaped as a fruit (3)
- 180 A pair of bronze Cranes, one 11 in. high, the other, with head down, $6\frac{1}{2}$ in. high (2)
- 181 A pair of silvered-bronze Cranes, one 20 in. high, the other, with head down, $13\frac{1}{2}$ in. high; signed HIDENAO (2)
- 182 Six bronze Mirrors, various sizes; and an inlaid iron Box (7)
- 183 A Chinese bronze Statuette of KINKAO, a Sennin, being invited by a carp to a sojourn under the water; $14\frac{1}{2}$ in. high
- 184 A Kyōto Chawan, ivory glaze decorated in gilt and colours, a DAIMYŌ's procession round the outside, and leaves inside, signed HŌZAN, $3\frac{1}{4}$ in. high; and a square Dish, decorated with chrysanthemums (2)
- 185 A Kyōto Chawan, ivory glaze and gold pointillé ground decorated with a spiral band of chrysanthemums in gold and colours outside, and leaves inside; signed KANZAN; $3\frac{1}{2}$ in. high
- 186 A Satsuma Chawan, ivory glaze, with New Year decorations in gold and enamel colours, $2\frac{1}{2}$ in. high; and another, with pine branches in enamel green, $2\frac{1}{8}$ in. high (2)
- 187 A Kyōto Chawan, ivory glaze, decorated with a deep band of chrysanthemums in colours and gold outside, and two overlying squares inside, signed TOMONOBU, 3 in. high; and a Cup, with bird and flowers in colours and gold, signed SHIKKIN, 3 in. high, repaired (2)

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- 188 A Ninsei Chawan, decorated with autumn flowers, *impressed mark*, 3 in. high; and a Kiyomizu Chawan, white glazed and crackled, with circular detached ornaments at intervals, 2 $\frac{1}{4}$ in. high (2)
- 189 A Kyōto Bowl, decorated with chrysanthemums in gold and colours, *signed* TOMONOBU, 2 $\frac{1}{2}$ in. high, 5 in. diam.; and two Plates, red and blue decorations (3)
- 190 A Raku Chawan, almost black glaze, on one side the roughly-modelled form of an insect with outstretched wings; 2 $\frac{3}{4}$ in. high
- 191 A wood and ivory Carving of a Man seated beside his pipe and tobacco pouch on the ground; *signed* MITSUMAO; 5 $\frac{3}{4}$ in. high
- 192 An ivory Carving of a Man standing over a white rabbit, with a basket of fruit on his shoulder; *signed* HŌSHŪ; 6 $\frac{3}{4}$ in. high
- 193 An ivory Carving of a Fisherman coming up the beach with a basket of fish over his shoulder, and a fish lying on the rocks; *signed* TOSHITSUGU; 6 $\frac{1}{2}$ in. high
- 194 An ivory Carving of the Gyōran Kwannon standing holding a basket of fish and a lotus; 4 in. high
- 195 An ivory Carving of a Man in a sailing boat, 6 in. long; and another of a group of Mice, Frogs and Tortoises in a coiled nelumbian leaf; 5 $\frac{1}{2}$ in. long (2)
- 196 An ivory Netsuké: A Group of Men climbing over and renovating the colossal Buddha of Nara; *signed* MASAAKI
- 197 Three ivory Netsuké: Two Manzai Dancers, *signed* RYŪCHIN; one KAKU, with bust of Kiyataka Hasha Sonja, *signed* DŌRAKU; one MANJU, a boy on a hobby horse, cavo rilievo; and one wood, a NINGYO, *signed* BANYU (4)
- 198 Ivory Netsuké, a Woman in a bath tub, *signed* KŌICHI; another, ivory, a Baby Boy, *signed* SEISHI; an ivory Fruit; and a pierced Ball with other balls inside (4)
- 199 Gold lacquer Inrō, five cases, with cranes in relief on both sides, *signed* JŌKŌSAI; and horn Netsuké, a Man with a bag full of mischief (2)
- 200 Gold lacquer Inrō, four cases, Sparrows and shrubs with red berries in low relief on both sides, *signed* KŌSAI; wood Netsuké, a Bull reclining; and red ivory Ojime (3)
- 201 Black lacquer Inrō, four cases, a caparisoned Horse waiting outside a garden gate in low relief in gold and red; and a black TOGIDASHI NATSUME with KIRI and KIKU MON (2)
- 202 A black lacquer Box with Poultry in gold and coloured relief on the lid, NASHIJI inside; a gold lacquer Box, shaped as a partly unrolled Kakemono, inlaid mother-o'-pearl, inside NASHIJI; and a red lacquer Box, clam-shaped (3)

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- 203 A black lacquer Bowl, Cover and Stand, TOGIDASHI with gilt fern scrolls and Paulownia (3)
- 204 A Japanese bronze Group of a Pair of Game Fowls fighting, the one above the other, in silvered bronze; *signed* CAST BY SEIKŌ

ANTIQUE CHINESE BRONZES, &c.

- 205 A Pair of Haloes, gilt bronze, acuminate, surrounded by flames, and pierced in scrolls bearing various lesser divinities and animal forms; on wood stands; $15\frac{1}{2}$ in. high (4)
- 206 Bronze Bells: Three lacquer trays in compartments containing fifty small Bells of various shapes; and two others, in boxes (57)
- 207 Head of a Processional Staff, square socket with raised lozenges, circular pierced head, 7 in. high; in box (2)
- 208 Small Divinities, three lacquer trays, containing sixty-six Figures of various ages (69)
- 209 One of the Buddhas of Confession, seated on a lotus throne, the leaves of which are acuminate, holding an indeterminate object, $10\frac{3}{4}$ in. high, gilt; in box (2)
- 210 Kuan Ti, the God of War, a mailed figure seated, 7 in. high; and Shang Ti, the Sovereign Emperor, standing, hands clasped, $8\frac{3}{4}$ in. high; both gilt; in boxes (4)
- 211 Shang Ti, standing, hands with palms joined, in armour and wearing the TIEN-YE and the head-dress YU-PEN, which bears a mountain between the sun and moon; 12 in. high
- 212 Kuan Yin, standing, with Buddha in the crown, holding in the right hand a rosary and in the left a lotus, silver inlaid eyes, an inscription round the plinth, 11 in. high; in box (2)
- 213 A Thibetan Figure of sgRolma dKarmo, the white Tara, seated holding a lotus flower in her left hand, with seven eyes, one in her forehead, two in hands and two in the soles of her feet, 6 in. high; in box (2)
- 214 The Dhyani Buddha Ratnasambhava, seated holding a jewel in the left hand, right hand in the VARADA attitude as of granting requests, 7 in. high; in box (2)
- 215 The Dhyani Buddha Akshobhya, seated, his right hand in the witness attitude and left in the impartial attitude, $6\frac{1}{2}$ in. high, mercury gilt, on the base is engraved the Eight Buddhist Emblems of Happy Augury; in box (2)
- 216 A Thibetan Figure of T'se-dpag-med, or Amitayus, the Buddha of Eternal Life, seated holding in both hands the vase of the Elixir of Life, $5\frac{3}{8}$ in. high; in box (2)

- 217 Sakya-muni Buddha, seated, with right hand in the witness attitude, $5\frac{1}{2}$ in. high, mercury gilt; in box (2)
- 218 Omi-to Fo, or Amitabha, seated, both hands in the meditative attitude; $7\frac{1}{2}$ in. high
- 219 Two Ning-ma Saints, and a pair of Figures, male and female, wearing the "celestial scarf," all in gilt bronze, 5 in. and $5\frac{1}{4}$ in. high; in box (5)
- 220 A metal Shrine with the Seven Gods of Felicity on rocky niches; $6\frac{1}{2}$ in. high (8)
- 221 A pair of antique bronze Dishes, with fine bluish patina; $6\frac{1}{2}$ in. diam. (2)
- 222 A chalk Figure of a Man, standing, with clasped hands, partly coloured, 10 in. high; and another of a Dwarf, 5 in. high (2)

END OF SALE.



